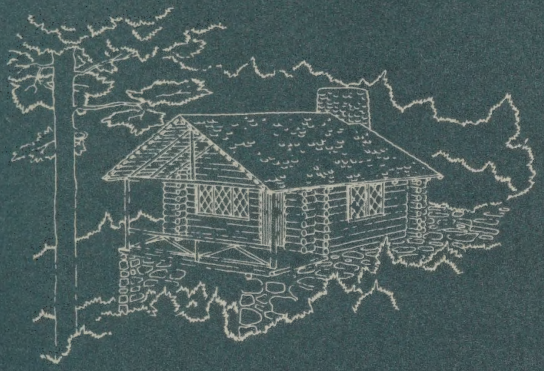
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1954

"To Promote The Arts..."



The Edward MacDowell Association, Inc.

Annual Report

1954

THE MACDOWELL COLONY

ESTABLISHED IN 1907 by Mrs. Edward MacDowell, the Peterborough Colony of The Edward MacDowell Association is a place where writers, painters, sculptors and composers can find opportunity to work under most favorable conditions: comfort, quiet in an isolated studio, and – in leisure moments – companionship of other artists.

Every effort is made to free the artist from the cares of ordinary living and to insure his comfort. He is provided with a room in one of the central buildings of the Colony, where he lives, and where, if desired, he may be alone without interruption in the evening. His studio workshop is out of sight and sound of all other studios and is appointed with necessities for work in his particular field. No one may come to his studio without invitation.

The Colony is located one mile from the village of Peterborough, where a summer theatre, motion picture house and a comfortable inn provide relaxation. The life of the Colony is entirely unregimented.

Each Artist-Fellow is charged the nominal sum of twenty dollars a week, which includes all living expenses and use of studio. Composers pay ten dollars a month for use of a piano. These fees are actually a very small part of the cost to The MacDowell Association. A few special fellowships are available to eligible artists who cannot afford the minimum charge.

Writers, painters, sculptors and composers who, in the opinion of their colleagues in the profession, have both the ability and the desire to accomplish works of importance, may apply for admission to the Colony. Application blanks may be obtained by writing the Executive Secretary, The Edward MacDowell Association, Inc., 1083 Fifth Avenue, New York 28, N. Y.

Those interested in the work of the Colony will find information on page 37 as to how they may become Associate Members of The Edward MacDowell Association, and thus lend it their active support.

"To Promote The Arts..."



The Edward MacDowell Association, Inc.

1083 FIFTH AVE., NEW YORK, N.Y. • PETERBOROUGH, N. H.

Annual Report

1954

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PHILIP JAMES ..... Vice President

THOMAS SHAW HALE ..... Treasurer

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Walter S. Marvin

William McCleery

Douglas Moore

Donald M. Oenslager

Mrs. Ernest Schelling

Whitney North Seymour, Jr.

Carleton Sprague Smith

James Johnson Sweeney

Eva Abramson ..... Executive Secretary

George M. Kendall ..... Executive Director of the Colony

THE PRESIDENT'S REPORT

TO OUR FRIENDS:

It is impossible for those of us who have benefited from the MacDowell Colony to return to Peterborough without moments of strong emotion. Here many of us found our first real chance to work at our best; and here we received the encouragement and the impetus by which our later work was strengthened.

I was not surprised, therefore, when I visited Peterborough for the Directors' meeting in August to find that the artists then in residence were emphatic in their expressions of appreciation. They spoke often of the wisdom with which the Colony had been planned and of the discreet thoughtfulness that went into its daily operation. It gives me the greatest pleasure to pass on to you their heartfelt thanks.

You will understand that the enthusiasm of the artists did us all good. Your Directors were heartened, too, by other things. They were delighted to have an opportunity to meet many of the Associate Members and their friends. We need more occasions that will bring members of the Colony family into closer touch with its work. And the Directors were encouraged by the Colony's physical appearance. The avenue of pine trees that Mrs. MacDowell set out many years ago has at last been opened to become a new and most attractive approach to the Colony grounds.

Many of us had a chance to inspect work recently done on the buildings and studios; and we were comforted to find how truly Mrs. MacDowell's lifelong concern for the well-being of artists is being carried out.

Your Directors' visit to Peterborough reflects their alert interest in everything touching the Colony. This has been a year of great activity within the Association, activity which is already bearing good fruit, and which seems certain to bear more. We are by no means, however, without our problems. It concerns many of us that the Association is still $300,000 short of the sum it must have to assure the Colony an adequate yearly income. But even here we are making progress. Through exceptional management of our security holdings and through the elimination of unnecessary expense in Peterborough, we are moving nearer to our goal of financial self sufficiency.

In the meantime, we need all the help we can get. The Colony depends more than ever upon the steadfast support of all who believe in helping America's arts by the incomparably practical means of helping her artists at their work.

For the Directors,

Carl Carmer

PRESIDENT



STUDIO INTERIOR • MIDSUMMER 1954

MRS. EDWARD MACDOWELL
HILLCREST
PETERBOROUGH, NEW HAMPSHIRE

WINTER ADDRESS
630 NORTH ARDEN BOULEVARD
LOS ANGELES 4, CALIFORNIA

July 12, 1954

Dear Colonists:

Don't think I am silly because I am sending you a few words in which I try to tell you how glad I have been to receive a number of letters from so many of you.

It is hard for me to tell you how much both Miss Richardson and I miss being at Hillcrest, and all of you were so good in coming over to see me and make me feel still so much a part of the Colony, and one with you all.

I miss you all. I wish you all the very best in the future, and thank you for keeping both Miss Richardson and myself in your minds. I'm quite sure I miss you all more than you can miss me.

With very warm good wishes,

Affectionately yours,

Marian MacDowell

Marian MacDowell

One of the happiest features of the 1954 Colony season was the frequent exchange of correspondence between Mrs. MacDowell and the artists in residence. Reproduced above are three paragraphs from her letter to July Fellows.

RESIDENT FELLOWS 1954

During the May 15 — October 15 season of 1954 there were sixty-five Fellows in residence at the Colony.

COMPOSERS • • •

SAMUEL H. ADLER
DOUGLAS ALLANBROOK
ERNST BACON
GORDON W. BINKERD
FRANK R. BOHNHORST
MARK BUCCI
MATT DORAN
HALIM EL DABH
IRVING FINE
ISADORE FREED
EUGENE HEMMER
LEE HOIBY
KENT KENNAN
FELIX LABUNSKI
NIKOLAI LOPATNIKOFF
OTTO LUENING
ROBERT PALMER
HARILAOS PERPESSA
JULIA PERRY
PAUL A. PISK
LELAND H. PROCTOR
LEO SMIT
WILLIAM SPRIGG
LOUISE TALMA
ERNST TOCH
LESTER TRIMBLE
VLADIMIR USSACHEVSKY
ESTHER WILLIAMSON
RUTH SHAW WYLIE

PAINTERS • • •

MILTON AVERY
PAUL BURLIN
ELIZABETH DAUBER
SARI DIENES
SALLY MICHEL
GREGORIO PRESTOPINO
HYDE SOLOMON
JOHN VON WICHT
TARO YAMAMOTO

WRITERS • • •

JAMES BALDWIN
SHIRLEY BARKER
HENRIETTA BUCKMASTER
HILDEGARDE DOLSON
HARRY DUNCAN
SAMUEL ELKIN
ALFRED YOUNG FISHER
HELENE HANFF
SARA HENDERSON HAY
JOSEPHINE HERBST
JOSEPH WILLIAM MEAGHER
HALSEY MELONE
PAULI MURRAY
HELEN NEVILLE
GERTRUDE NORMAN
IRENE ORGEL
GEORGE REAVEY
ELIZABETH SHEPLEY SERGEANT
VIRGINIA SORENSEN
SOL STEIN
STEWART STERN
VAN VAN PRAAG
PETER VIERECK
ALEC WAUGH
WINSTON WEATHERS
OSCAR WILLIAMS
SYLVIA WRIGHT

Included above are the names of only those Fellows from whom consent for listing has been obtained as required by New York law.

AWARDS AND HONORS TO FELLOWS 1954

JACOB AVSHALOMOV •

Award from New York Music Critics' Circle for *Tom O'Bedlam.*

JOHN BERGSCHNEIDER •

First Prize for Sculpture at Boston Art Festival for *Lilith.*

HERMANN HAGEDORN •

The Roosevelt Family of Sagamore Hill, Book-of-the-Month Club selection for August.

PRENTISS TAYLOR •

Canon Prize from National Academy for *Orpheus, the Look Back,* lithograph.

JAMES DALGLEISH •

The George Gershwin Memorial Award.

IRVING FINE •

Citation by New York Music Critics' Circle; Award by Society for the Publication of American Music, both for *String Quartet.*

ABRAHAM RATTNER •

Citation from Temple University for "contributions to the broad field of fine arts . . ."

James Dalgleish died on November 16 of poliomyelitis. He was twenty-seven. His *Statement for Orchestra,* largely written at the Colony, was one of the very few contemporary American works played last year by the New York Philharmonic Orchestra.

ACHIEVEMENTS OF FELLOWS
1954

COMPOSERS

JACOB AVSHALOMOV •

First Performance: *Tom O'Bedlam* for chorus, solo oboe, tabor and jingles, Robert Shaw and Collegiate Chorale, Carnegie Hall, New York, also on tour. Recordings: *Lullaby,* Claremont Records. See AWARDS AND HONORS.

GEORGE BARATI •

First Performance: *Chamber Concerto,* 3rd and 4th movements, Honolulu Little Symphony. Performance: *Two Piano Pieces* by Gyorgy Sandor, Vienna. Broadcast: *Two Dances,* for violin and piano, WNYC. Publications: *Prisma,* for harp alone . . . *Cantabile E. Ritmico,* for violin and piano, both by Peery International.

HANS BARTH •

First Performance: *Sixth Piano Sonata,* Wisconsin College of Music. Publications: *4th, 5th, and 6th Piano Sonatas,* Mills Music Co.

ARTHUR BERGER •

Performances: *Ideas of Order,* Boston Symphony, Charles Munch conducting . . . *Serenade Concertante,* (Revised version), Town Hall, New York . . . *Woodwind Quartet,* New Art Wind Quintet, Brandeis University, and Berkshire Wind Ensemble, Jordan Hall. Recordings: *Woodwind Quartet* and *Duo for Cello and Piano,* Columbia Records. Commission: Orchestral work by Louisville Symphony.

GORDON BINKERD •

First Performance: *Trio for Clarinet, Viola and Cello,* U. of Ill. Commission: *Sinfonietta,* Festival of Contemporary Arts, U. of Ill.

MARK BLITZSTEIN •

Performances: *Three Penny Opera,* adaptation from Weill and Brecht, Theatre de Lys, New York . . . *Regina,* opera, New York City Opera. Recordings: *Three Penny Opera,* MGM Recordings . . . *Air Borne Symphony,* RCA Records. Broadcasts: *Three Penny Opera,* WQXR . . . *Air Borne Symphony,* WNBC.

FRANK BOHNHORST •

First Performances: *Divertimento for String Trio* and *Chanson Innocente,* for women's chorus, Ill. Wesleyan . . . *Journey Beyond Fear,* ballet, Springfield, Ill. Commissions: *Journey Beyond Fear,* ballet, League of Choreographers . . . *Three Choral Folk Songs,* Kirkwood Choristers, Kirkwood, Mo.

GENA BRANSCOMBE •

First Performances: *Old Woman Rain,* for women's voices, Town Hall, New York . . . *I Gave My Love A Silver Ring,* American Composers' Music Festival, Newark.

RADIE BRITAIN •

First Performance: *Sonata for Piano,* California Music Teachers' Association, Pasadena. Performance: *Nocturne,* for orchestra, Mexico City Symphony.

MARK BUCCI •

First Performances: *The Dress,* one-act opera . . . *Sweet Betsy From Pike,* operatic satire . . . *Adaptations of American Folk Songs,* Kaufman Concert Hall, YMHA, New York and Easter Festival, Hamilton, Bermuda. Music and lyrics for mime play, *The Western,* White Barn Theater, Westport, Conn.; also at Jacob's Pillow. Other performances: Music and lyrics for James Thurber's *The Thirteen Clocks,* on tour. Broadcast: Music and lyrics for James Thurber's *The Thirteen Clocks,* ABC — TV. Publications: *Little Bird,* Leeds Music Company . . . *Another Day,* Chappell Music Company. Commissions: *The Western,* Paul Curtis of the American Mime Theater.

LEMUEL CHILDERS •

Publications: *The Singing Cello* . . . *Drums on the Desert* . . . *Levee Dance* . . . *Sonatina in F.,* Piano Publications, Tulsa, Okla.

AARON COPLAND •

First Performance: *The Tender Land,* opera, New York City Center of Music and Drama. Recordings: *Appalachian Spring* and *El Salon Mexico,* Vanguard Records and RCA Victor Records . . . *Billy the Kid* and *Fanfare for the Common Man,* Westminster Records . . . *Music for the Theatre,* MGM Records . . . *Quiet City,* Capitol Records . . . *Symphony No. 3,* Decca Records. Publications: *John Henry* and *Preamble,* orchestral scores . . . *Rodeo and Statement for Orchestra,* pocket scores . . . *Old American Songs,* Set 2, all by Boosey and Hawkes.

JAMES DALGLEISH •

First Performance: *Statement for Orchestra,* New York Philharmonic, Dimitri Metropoulos conducting. See AWARDS AND HONORS.

MABEL DANIELS •

First Performance: *A Night in Bethlehem,* mixed voices and organ, New England Conservatory Chorus, Jordan Hall, Boston; also by Harvard-Radcliffe Chorus, Cambridge, Mass., and at Town Hall, New York. Broadcasts: *Deep Forest,* prelude for orchestra, WNAC . . . *Three Observations for Three Woodwinds,* WNYC.

NORMAN DELLO JOIO •

Lamentation of Saul, South Mountain, Pittsfield, Mass. Other performances by Denver Symphony; Los Angeles Symphony; National Symphony, Washington; Pittsburgh Symphony. Recordings: *Variations and Capriccio,* Columbia Records . . . *Epigraph* and *Serenade,* American Recording Society. Radio Broadcasts: *Song of Affirmation,* ABC . . . *Aria and Toccata,* CBS. Publications: *The Ruby,* one-act opera . . . *Six Love Songs* . . . *Concerto for Clarinet and Orchestra, Triumph of St. Joan.* Commissions: *Lamentation of Saul,* by Library of Congress . . . Orchestral work, by Koussevitzky Foundation.

RICHARD DONOVAN •

Performances: *New England Chronicle,* overture for orchestra, Rochester, N. Y. Recordings: *Quartet for Woodwinds,* Contemporary Recordings. Broadcast: *Wood Notes* for flute harp and string orchestra, CBS. Publication: *Four Songs of Nature,* Associated Music Publishers, Inc.

MATT DORAN •

First Performances: *Trio for Flute, Cello and Piano,* Los Angeles Flute Club . . . *Flute Concerto,* U. of Texas Symposium, also with Lubbock Symphony Orchestra.

HALIM EL DABH •

First Performance: *Impressions from Gaugin, Leger, and Dali,* for modern dance, Brandeis Modern Dance Group. Broadcasts: *Music for Classical Guitar,* WNYC . . . *String Quartet No. 1,* WGBH . . . *Monotone, Bitone, and Polytone,* for wind sextet and percussion, ESB (Cairo, Egypt). Commission: Symphony, Egyptian State Broadcasting Symphony Orchestra.

IRVING FINE •

First Performances: *Old Song,* for a cappella chorus, Harvard University. Performances: *Pianola D'Amore,* on tour with Harvard Glee Club . . . *Partita for Wind Quintet,* on tour with New Art Wind Quintet. Recording: *String Quartet,* Columbia Records. Publications: *Ching a Ring Chaw,* (old American song) arranged for chorus, Boosey and Hawkes . . . *String Quartet,* Society for Publication of American Music . . . *Three choruses from Alice in Wonderland,* second set, and *Old Song,* for a cappella chorus, M. Witmark and Sons. Commissions: Louisville Symphony Orchestra . . . Juilliard School of Music for its 50th anniversary. See AWARDS AND HONORS.

WILLIAM FLANAGAN •

First Performance: *The Weeping Pleiades,* song cycle, concert by League of Composers by which commissioned. Publications: *Go and Catch a Falling Star . . . Billy in the Darbies . . . Send Home My Long Strayed Eyes,* all by Southern Music. Broadcast: *Valentine to Sherwood Anderson,* song, WCBS.

LUKAS FOSS •

First Performance: *The Parable of Death,* for chorus, tenor, narrator, orchestra, Louisville Symphony. Performances also by the Cincinnati Symphony, Miami Symphony, Collegiate Chorale, Zimbler Sinfonietta. Recordings: *The Parable of Death,* Columbia Records and Educo Records. Publications: *Song of Anguish,* orchestral score . . . *Piano Concerto No. 2 . . . Parable of Death,* Carl Fischer.

ISADORE FREED •

First Performances: *Piano Quintet,* Hartt College, Hartford . . . *Carnival* (2 pianos), Pennsylvania Federation of Music Clubs Convention . . . *Sonatina* for oboe and piano, Jordan Hall, Boston. Other Performances: *2nd Symphony,* Stockholm Konsertferenigen. Publications: *Psalm VIII* and *November,* Southern Music Co. . . . *Carnival,* Theo Presser. Awards: Harvey Gaul Prize, *Trio,* for flute, viola and harp . . . Pennsylvania Federation of Music Clubs Prize, *Carnival,* for 2 pianos.

ELLIOT GRIFFIS •

Publications: *Playa Laguna*, for piano, Schroeder and Gunther, Inc.

EUGENE HEMMER •

First Performances: *Sonata for Viola and Piano*, Town Hall, New York . . . *Legendary Forest*, a dance, Hunter College Theatre, New York . . . *Sonata for Two Pianos*, Festival of Contemporary Music, Louisville . . . *Duo*, for violin and cello, Wilmington College, Ohio . . . *Berceuse*, for orchestra, American Music Festival, Cincinnati . . . *Interaction*, a dance, Wilson Auditorium, Cincinnati. Performances: *I Play to Myself*, dance based on children's poems, American Cultural Center, Tokyo, Japan . . . *Suggestion and Fugue*, featured on European Tour of pianists Josette and Yvette Roman. Publications: *Introduction and Dance*, for two pianos . . . *Divertimento*, for harp, marimba, celesta, and piano . . . *The School Bus* and *Berceuse*, for orchestra, American Music Edition. Commissions: *Second Dance Concerto*, by May O'Donnell . . . *Naiad and the Night*, a dance by the American Ballet Group. Award: Cited by the Ohioana Library Association as the outstanding Ohio composer of the year.

ETHEL GLENN HIER •

Broadcast: *Down in the Glen . . . The Hour . . . Gulls . . . Japanese Lullaby*, songs, WNYC. Awards: Three Symphonic Pieces, *Foreboding . . . Asolo Bells . . . Badinage*, Publication award by Composers' Press . . . 1954 Composers' Award, Ohioana Library Association.

LEE HOIBY •

First Performence: *Glenveagh Parade*, march for orchestra, Louisville Symphony. Publications: *Five Preludes For Piano . . . Three Songs*, both by G. Schirmer. Commission: *Glenveagh Parade*, by Louisville Philharmonic Society.

STANLEY HOLLINGSWORTH •

First Performance: *The Mother*, opera, Curtis Institute. Publications: *Three Dance Fragments*, Theodore Presser Company. Commission: an opera based on Balzac's *La Grande Breteche*, for NBC Television Opera Theater.

MARY HOWE •

Performances: *Axiom . . . Free Passacaglia and Fugue*, for orchestra, by Vienna Symphony Orchestra . . . *Grave Piece for Strings*, Phillips Gallery Chamber Orchestra, Washington. Broadcasts: *Axiom*, R.W.R. Vienna . . . *Suite for Piano and Strings . . . Songs*, WNYC. Publications: Choruses: *Great Land of Mine*, Mercury Music Corp. . . . *Williamsburg Sunday*, Carl Fischer, Inc. . . . *Prophecy — 1792* and *A Devotion*, H. W. Gray and Company.

PHILIP JAMES •

Performances: *Wir glauben all an einen Gott*, Bach transcription for orchestra, the New York Philharmonic Symphony Orchestra . . . *Bret Harte Overture*, San Francisco Symphony. Recording: *Symphony No. 1*, Vanguard Records. Publication: *Ballad of Trees and The Master*, mixed chorus, Theodore Presser Company.

TADEUSZ JARECKI •

First Performance: *Folk Divertimento,* MacMillan Theatre, New York and Ipswich, England. Broadcast: *Folk Divertimento,* WNYC.

JACK F. KILPATRICK •

First Performance: Incidental Music to the *Bell and the Plough,* Tucson, Arizona, Symphony. Performances: *Symphony No. 1,* Albany Symphony . . . *Symphony No. 4,* Amarillo Symphony . . . *Symphony No. 5,* San Antonio Symphony . . . *A Texas Overture,* Lubbock Symphony . . . *Invocation and Ritual,* Redlands Bowl . . . *Unto These Hills,* fifth season of performances at Cherokee, N. C. Publications: *Deal Bountifully With Thy Servant,* chorale, Willis Publishing Company . . . *Music When Soft Voices . . . Home-Faring at Sunset,* songs, *God and the Nation,* cantata, *Ozark Suite,* for band, Boston Publishing Company.

BORIS KOUTZEN •

First Performance: *Eidolons,* poem for piano, Town Hall, New York. Performance: *Morning Music,* for flute and string orchestra, Philadelphia Conservatory Orchestra. Broadcast: *Second Sonata for Violin and Piano,* WNYC.

FELIX LABUNSKI •

First Performances: *Mazurek,* for piano . . . *Variations on Gregorian Theme* at Composer's recitals in Wilkes-Barre and Cincinnati.

DAI-KEONG LEE •

First Performances: Music score, *Tea House of the August Moon,* New York, also London, Vienna, Berlin, Stockholm . . . Symphonic suite, *Tea House of the August Moon,* Boston Pops Orchestra. Performances: *Credo,* choral piece, on tour by Leonard DePaur Infantry Chorus . . . *Symphony No. 1,* Honolulu Symphony Orchestra. Broadcast: Symphonic Suite, *Tea House of the August Moon,* NBC. Publications: Songs from *Tea House of the August Moon . . . Credo* and *On Journeys,* choral pieces, all by Chappell Music Company.

NIKOLAI LOPATNIKOFF •

Performances: *Concerto for Two Pianos and Orchestra,* Rotterdam Philharmonic, National Symphony Orchestra, Washington, and Cincinnati Orchestra . . . *Divertimento for Orchestra,* Boston Symphony, Charles Munch, conducting, also by National Orchestra Association . . . *Variations and Epilogue,* for cello and piano, Aspen Festival, Aspen, Colorado. Broadcast: *Piano Sonata,* BBC London, third program. Publication: *Concerto for Two Pianos and Orchestra,* piano score, Leeds Music Corp.

ROBERT W. MANTON •

First Performance: *A Song of Summer,* for orchestra, New York Symphony Orchestra. Publications: *The Virgin's Cradle Hymn,* Boosey and Hawkes . . . *Three New England Lyrics,* for voice and piano, The Composers' Press.

BARBARA PENTLAND •

First Performances: *Ave Atque Vale,* Vancouver Symphony Orchestra . . . *Two Piano Sonata,* Paine Hall, Harvard University. Broadcasts:

The Lake, one-act chamber opera, CBC Vancouver . . . *Second Symphony*, BBC London, third program.

J. CLARENDON McCLURE •

First Performances: *Tears . . . Hearts Ease . . . The Rabbit's Prayer*, songs, sung in concerts by Patrick Byrne, Paris, France. Performances: *Song of the Three Wisemen . . . Song of Mary . . . Jesus was a Baby Once . . . I Wish I'd Been a Shepherd Boy*, songs, Mobile Alabama Community Chorus. Broadcast: *Gettysburg Address*, choral setting, CBS.

MARGARET STARR McLAIN •

Broadcast: *I am Writing to You From a Distant Land*, song cycle, WBUR. Award: *Come Let Us Return Unto The Lord*, first honorable mention, Ernest Bloch award contest.

EMERSON MEYERS •

Performances: *Symphony No. 1*, by the Orchestra of Liege, Belgium . . . *Piano Sonata*, by Society of Composers and Conductors, Washington. Broadcasts: *Symphony No. 1*, Brussels, Belgium, Radio . . . *Piano Sonata*, Lisbon, Portugal, Radio.

DOUGLAS MOORE •

First Performance: *Cotillion, Suite for String Orchestra*, over CBS. Commission: An opera in honor of the Columbia University bicentennial by the Koussevitzky Foundation.

HAROLD MORRIS •

First Performance: *Joy of Youth*, by Denver Symphony. Performance: *Piano Sonata No. 4*, performed in London, Barcelona and Copenhagen by Helen Schafmeister. Commission: Orchestral work by Louisville Symphony.

PAUL NORDOFF •

First Performance: *Dance Sonata For Flute and Piano*, New York. Performance: *Landscape With Figures*, Columbus Symphony Orchestra.

JULIA PERRY •

Performances: *Stabat Mater*, Vienna Symphony Orchestra and Columbia University Orchestra. Broadcast: *Stabat Mater*, WNYC. Publication: *Stabat Mater*, Southern Music Company.

PAUL PISK •

First Performances: *Ballet Suite*, for chamber orchestra, Vienna . . . *Sonata for Horn and Piano*, Southwest Symposium, Austin, Texas . . . *Duo for Two Flutes*, MTNA Convention, Pasadena . . . *Rococo Suite*, for viola and orchestra, Peninsula Festival, Wisconsin. Performances: *Shanty Boy*, for oboe and strings, Teatro Nacional, Panama. Broadcasts: *Suite for Chamber Orchestra*, R.W.R., Vienna . . . *Suite*, for flute and piano, Radio Chile, Santiago . . . *Suite*, for oboe and piano, WNYC. Publications: *Psalm XXX*, for a cappella chorus, Peer Int. Company. Awards: Third prize, California Composers' contest.

GARDNER READ •

First Performances: *Toccata Giocosa*, Louisville Symphony . . . *Piano Quintet*, American Music Festival, National Gallery, Washington. Per-

formances: *Temptation of St. Anthony*, Boston Symphony Orchestra. Recordings: *Toccata Giocosa*, Columbia Records. Broadcast: *Sonata da Chiesa*, WNYC. Publications: *The Lamb . . . Sister, Awake*, for chorus and piano, J. Fischer Bros. . . . *The Golden Harp*, for a cappella chorus, C. C. Birchard Company. Commission: From Brockton Massachusetts Orchestra Society.

CLAUDIO SPIES •

First Performance: *Sanctus* and *Agnus Dei* from *Mass in F*, Radcliffe Choral Society, Sanders Theatre, Cambridge and Town Hall, New York. Award: For *Two Songs*, prize of the Universidad de Chile.

WILLIAM SPRIGG •

Maryland Portraits in Contrast, Baltimore Symphony Orchestra, by which commissioned.

ERNST TOCH •

First Performances: *Vanity of Vanities*, cantata, Los Angeles . . . *Notturno*, Louisville Symphony, by which commissioned . . . *String Quartet*, New Music Quartet, New York . . . *Circus Overture*, Chicago Symphony. Performances: *Second Symphony*, Boston Symphony at Tanglewood, Charles Munch conducting . . . *Big Ben*, Pittsburgh Symphony . . . *Ravenia*, St. Louis Symphony . . . *The Princess and the Pea* and *Egon and Emilie*, performances at Boston, New York, Tanglewood. Recordings: *Notturno*, Columbia Records and *Pinocchio*, Musical Sound Books. Broadcasts: *Second Symphony* and *Notturno*, CBS. Publications: *String Trio*, Associated Music Publishers . . . *Circus Overture . . . The Inner Circle . . . Six A Cappella Choruses . . . Prelude and Fugue for String Orchestra*, all by Affiliated Musicians, Los Angeles. Commissions: Major symphonic work by American-Jewish Tercentenary Committee, Chicago . . . Orchestral work by Koussevitzky Foundation.

JOSEPH WAGNER •

First Performances: *Concerto Grosso*, for symphonic band, U. S. Marine Band . . . *Pastoral and Toccata*, for piano, by Gyorgy Sandor, Vienna. Performances: *Northland Evocation*, Orquesta Sinfonica Nacional de Costa Rica. Recording: *Ballad of Brotherhood*, RCA Victor Records. Publications: *Four Landscapes*, for piano . . . *Theme and Variations*, for flute, clarinet, violin and violoncello . . . *Northland Evocation*, for orchestra, all by Southern Music Company . . . *Concerto Grosso*, for symphonic band, Remick Music Corp. . . . *Missa Sacra*, for chorus, soprano, and orchestra, G. Ricordi and Company . . . *Classical Variations*, for organ, R. D. Rowe Music Company . . . *Sonata No. 2 in C Minor*, for violin and piano, Mills Music Company. Broadcast: *Northland Evocation*, NBC Symphony.

VALLY WEIGL •

First Performances: *Five Songs of Remembrance*, for mezzo, flute, and piano . . . *Old Time Burlesque*, for cello and piano, National Association of American Composers and Conductors, New York. Performances: *The Four Seasons*, children's cantata, Salsburg, Austria. Broadcasts: *N. E. Suite* and *Five Songs of Remembrance*, WNYC.

PAINTERS AND SCULPTORS

MILTON AVERY •

Exhibited: Borgenicht Gallery, New York; Brooklyn Museum Print Show. Purchases: Metropolitan Museum of Art, New York; Whitney Museum, New York; Wadsworth Atheneum, Hartford, Connecticut.

JOHN BERGSCHNEIDER •

See AWARDS AND HONORS.

PAUL BURLIN •

One-Man Shows, water colors, Schweig Gallery, St. Louis; San Diego Art Museum; San Francisco Legion of Honor; Union College Gallery, Schenectady. One-Man Show, oils, Washington University Gallery, St. Louis. Included in 25th Anniversary Show, Museum of Modern Art. Purchases: oil and water color, Washington University.

LYDIA BUSH-BROWN •

One-Man Show, Pen and Brush Club, New York City.

VICTOR CANDELL •

One-Man Show, Grand Central Moderns, New York City. Included in Whitney Museum Annual; 61st American Exhibition, Art Institute, Chicago.

BEATRICE CUMING •

Exhibited: Contemporary Arts Gallery, New York City.

E. HUBERT DEINES •

Exhibited: The Print Club, Albany, N. Y.; Salmagundi Club, New York; The Woodmere Art Gallery, Philadelphia; and in Exchange Exhibition, the Society of American Graphic Artists with Royal Society of Painters, Etchers and Engravers, London. Purchases: For permanent collection of Kansas Federation of Women's Clubs.

DANIEL DICKERSON •

Exhibited: Springfield, Mass., Art League. Award: Second Prize, for oil.

SARI DIENES •

One-Man Show, Betty Parson Gallery, New York.

JOHN HARTELL •

Exhibited: Whitney Museum, New York; Pennsylvania Academy, Philadelphia; Memorial Art Gallery, Rochester, N. Y.; Munson-William-Proctor Institute, Utica, N. Y. Awarded: Jurors' Award, Rochester, N. Y. Annual.

RUTH DURLAND HORTON •

Exhibited: Group Show, Pachita Crespi Gallery; Bromline Gallery.

ELLA JACK •

Awarded: Grumbacher Prize for water color, National Association of Women Artists, National Academy Galleries, New York.

RAYMOND JONSON •

Purchase: *Oil No. 10*, by Cincinnati Art Museum.

MERVIN JULES •

One-Man Show, S.C.A. Gallery, New York City. Exhibited: *Chinese Kite*, George Walter Vincent Smith Museum, Springfield, Mass. . . . *Net Menders*, Audubon Art Exhibition, New York . . . *Lobster Man* and *Girl With*

Birds, colored wood cuts, Pratt Free Library, Baltimore . . . *Beach Comber*, encaustic, Boston Art Festival.

MILDRED SHIRE MERMIN •

Exhibited: New York City Center; Audubon Artists; National Association of Women Artists.

MAKSIMILIANS MITREVICS •

Exhibited: Barbizon-Plaza Galleries.

PAUL MOMMER •

Purchase: *White Interior*, for the Gloria Vanderbilt Hokofsky collection.

BASHKA PAEFF •

Purchase: Portrait bust, marble, Johns Hopkins Hospital, Baltimore. Commission: Marble bust of Louis D. Brandeis for Brandeis University.

I. RICE PEREIRA •

One-Man Show, Durlacher Galleries.

ABRAHAM RATTNER •

One-Man Show, the Art College of Temple University. See AWARDS AND HONORS.

CHARLES SALERNO •

Exhibited: *Leda and the Swan*, Pennsylvania Academy of Fine Arts Exhibition . . . *The Unmasking*, American Federation of Arts Travelling Sculpture Exhibition . . . Drawings, Contemporary Sculptors' Drawing Exhibition, Ohio State University. Purchase: *Mother and Child*, Wadsworth Atheneum, Hartford.

WILLIAM C. SEVERSON •

One-Man Show, Art Mart Gallery, Clayton, Mo. Purchase: *Young Girl*, walnut carving, Famous Varr and Company, St. Louis.

HYDE SOLOMON •

One-Man Show, Peridot Gallery, New York. Exhibited: Group Show, Stable Gallery, New York; Group Show, American Abstract Artists, Riverside Museum, New York.

BARBARA SWAN •

Exhibited: Show of Contemporary American Art, Brandeis University; Boston Art Festival. Awarded: Popular Award for Modern Painting, Jordan Marsh Exhibit, Boston.

PRENTISS TAYLOR •

One-Man Show, lithographs and water colors, Garden Gate, Washington, D.C.; Farnsworth Museum, Rockland, Maine. Exhibited: Society of American Graphic Artists Annual; National Academy Annual; Corcoran Regional Annual; Franz Bader's Gallery, Washington; Albany Print Makers Show; Boston Print Makers Show. See AWARDS AND HONORS.

TARO YAMAMOTO •

One-Man Show, Gallery 8, Saint Jullian Le Pauvre, Paris, France. Exhibited: Provincetown Art Association.

Theater News

Wilder's 'Matchmaker' to Play Broadway

er's new play, r," which a successful inburgh Festlikelihood oadway Producti onsor of ng Ameri the Pl

town Playhouse after ninety-five performances. The next production at the Provincetown under the banner of The Players The- will be a revival of "The

ALL FOR T. WILDER

A Writer With a Grasp Of the Essentials

By BROOKS ATKINSON

As an ambassador of Ameri

out Art and Artists

regorio Prestopino's new ngs at the A. C. A. Gal- socially realistic themes filtered through the art- s sensibility so as to become

Prestopino indulges if gloomy, feelings in and he never flinches lustrating scenes of un- ilege with poignant re- things could be bet is nothing crude way he presses his They are made in scuds of lu color and in pass sharp drafts latter virtue is pa ought out in his s, of which there i it selection on dis

Burlin

ran painter Burlin with innumerable hibitions behind him is showing 17 oils nd a grou of drawings which represent his work past 18 months. work titled *I* is indisput- work of this most open, having larger to the intense or- rks, I could pos- ring marks the

'Matchmaker' Hailed in London

Special to The New York Times.

LONDON, Nov. 4—Cheers and laughter greeted Thornton Wilder's "The Ma er," which ht at the put the

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 17th Program of the 73d season in Symphony Hall yesterday afternoon. The program:

A Faust Overture.....Wagner
Divertimento for Orchestra, op. 34.....Lopatinkoff
A Faust Symphony.....Liszt

By RUDOLPH ELIE

flated "Faust Symphony," and although it was a pleasure to hear both, the odd thing was that a contemporary work brand new to Boston all but stole the show.

This was a Divertimento Nikolai Lopatnikoff, a 51-y -born composer this country h me since 19 fairly b

of Faustian atmosp quite convincing, hard put at the why. Mainly, cause the procession grins, T early

Viereck Deplores Ten of College Programs to P 'Premium on Technician'

By LEONARD BUDARI

Special to THE NEW YORK TIMES.

CHICAGO, March 5—The tendency of many college programs to "reflect an atomic age which puts a new premium on the technician," while generally ignoring cultural and spiritual values, was deplored today at a conference of educators.

"Willa Cather," by Shepley Sergeant

(J. B. Lippincott. 288 pp. $3.50) is a biography and record of a friendship. Our reviewer is professor of English at Boston University

By Edward Wagenknecht

THERE has been no dearth of W Cather criticism and biograp but Elizabeth Shepley Sergea "Willa Cather: A Memoir" dupli no other work. For though her is organized chronologically an cludes a conscientious evaluat all Miss Cather's novels, its rea lies in its fresh record of a close friendship which began in 1910 when author sold an article to the vital, friendly young manag of *McClure's* and continue in 1947, of the worl high priestess

OPERAS: "The tillado," a one-ac Perry based on E story, will have Nov. 20 at the It will have a s and will form the Columbia tra program Shanet. recently ga rence-Bern Veil" will premiere on Nov. 2

"*New Green Herbst* (*H $4), the first Procession S John Bartra turalist. Beld Devoe, auth bors" and

By Alan

The

' by Josephine
ouse. 272 pp.
n the American
a biography of
enth-century na-
Alan

abama Jubilee

MISSIE. By Virginia Soren-
rated by Marilyn Miller.
ew York: Harcourt, Brace
75.



mon-
Julia
Poe's
ere on
Theatre.
oduction
d half of
y Orches-
Howard
55, which
obert Law-
s work "The
e New York
r short opera
e Hugo Weis-
" with a lib-

Wadsworth Adds Avery Painting to Collection

An oil painting entitled "Old Orchard" by Hartford-born artist Milton Avery has been purchased by the Wadsworth Mu-

this tonal unity the interplay of subtle color a created by the bru juxtaposition and movement of the

Three Voic In Verse

POETS OF TODAY. Poems by Harry Duncan, Murray Nossen and May Swenson. Critical introduction by John Hall Wheelock. 179 pp. New York: Charles Scribner's Sons. $3.50.

By JOHN CIARDI

THREE separate first books of poems are issued in this single experimental volume. A Harry Duncan has waited a long time for his first book. He brings to it a high metaphysical ardor and flashes of brilliant gifts. As in so much re-

MAY SWENSON is not a but a fact. She has

To A DIFFERENT DRUM, by Charles Norman, illustrated by Margaret Bloy Graham (Harper). A well-written juc ing study of Thoreau contain

"Wald

Norma

twelv

anne

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his

N. B. C.-TV TO GIVE TWO NEW OPERAS

Station Commissions Work by Hollingsworth—Foss Opus Has Folk Basis

The first performances of new peras by Stanley Hollingsworth d Lukas Foss are planned a lights of the 1954-55 seaso e N. B. C. Television Oper re, it was announced ye by Samuel Chotzinof

Hollingsworth's oper as commissioned to be based on a sh

Composer's 'Temptatio Notable for Melod

By TUCKER KEISER

Three refreshing qualit

Gardner Read

Anthony

John von Wicht

The development of European artists who have pursued their careers in America after ...ave begun in Europe—a group ...otable ... includes Grosz, Hofmann, Gropius, ... and others—will ultimately form ...nt chapter in any future account ...rary American art. The paint-John von Wicht at the Passedoit form an interesting part of that ... Von Wicht was already launched a career as a painter and instructor at the Bauhaus before coming to America nearly 30 years ago. The Bauhaus "look," and especially the particular turn it took der Kandinsky's direction, has often been dent in his pictures; and the famou aus versatility has led von Wich ous work in media like glass and various ... but it is as a ... again as ...

Sharps and Flats

THE FIRST BOOK OF MUSIC. By Gertrude Norman. Illustrated by Richard Gackenbach. 68 pp. New York: Franklin Watts. $1.75.

For Ages 9 to 14.

IT seems incredible that the history of music could be compressed into so slim a book as this one. Yet this has been accomplished by Gertrude Norman in such a way as to make most ... and illuminating

LAURA BANNON •

Hat for a Hero, juvenile, illustrated by the author, Albert Whitman Company. Award: *Hat for a Hero*, a selection of the Junior Literary Guild.

JERROLD BEIM •

With Dad Alone, juvenile, Harcourt Brace and Company . . . *Mr. Boss*, juvenile, William Morrow and Company.

JEAN BOTHWELL •

Golden Letter to Siam, with Phyllis Sowers, juvenile, Abelard Press . . . *The Hidden Treasure*, juvenile, Friendship Press . . . *The Red Barn Club*, juvenile, Harcourt Brace.

BABETTE DEUTSCH •

Animal, Vegetable, Mineral, poems, E. P. Dutton.

HARRY DUNCAN •

Poems and Translations, Scribner's.

EVELYN EATON •

Flight, novel, Bobbs Merrill; published in England by Victor Gollancz.

MORTON FREEDGOOD •

This Year's Death, by John Godey (pseudonym), Doubleday.

CLAIRE GOLL •

Ten Thousand Dawns, with Yvan Goll, poems, Limes Editions, Wiesbaden, Germany.

JEAN GOULD •

Fisherman's Luck, juvenile, The MacMillan Company.

HERMANN HAGEDORN •

The Roosevelt Family of Sagamore Hill, biography, The MacMillan Company. See AWARDS AND HONORS.

WALTER HAVIGHURST •

Annie Oakley of the Wild West, biography, The MacMillan Company.

JOSEPHINE HERBST •

New Green World, John Bartram and the 18th Century Naturalists, Hastings House.

NORA BENJAMIN KUBIE •

King Solomon's Navy, juvenile, Harper and Brothers.

THEODORE MAYNARD •

The Long Road of Father Serra, biography, Appleton Century Crofts.

WILLIAM McCLEERY •

The Lady Chooses, tryout at Westport, Connecticut; Seacliff, New Jersey; Newport, Rhode Island.

MABEL MONTGOMERY •

David's Fishing Summer, juvenile, Wilcox and Follett Company.

CHARLES NEIDER •

The White Citadel, novel, Twayne Publishers.

EDITH POPE •

River in the Wind, novel, Scribner's.

DAWN POWELL •

The Wicked Pavilion, Houghton Mifflin, the English publication of *The Locusts Have No King*.

THEODORE PRATT •

Seminole, novel . . . *Smashup*, novel, Gold Medal Books.

NANCY WILSON ROSS •

Times Corner, novel, Random House; published in England by Collins . . . *Joan of Arc*, juvenile, Random House.

VIRGINIA SORENSEN •

Curious Missie, juvenile . . . *Many Heavens*, novel, both published by Harcourt Brace and Company . . . *The House Next Door*, juvenile, Scribner's.

SOL STEIN •

The Illegitimist, produced at the American National Theater and Academy Playhouse, New York.

MAY SWENSON •

Another Animal, poems, Scribner's.

WILLARD TRASK •

The Black Swan, translation from the German of Thomas Mann, Alfred A. Knopf.

VAN VAN PRAAG •

Day Without End, novel, William Sloane Associates . . . *No Difference At All*, play, produced at Garden City, New York.

PETER VIERECK •

Dream and Responsibility, essays, University of Washington Press, Washington, D.C.

MARGARET WIDDEMER •

Great Pine's Son, juvenile, Winston.

THORNTON WILDER •

The Matchmaker, rewritten version of *The Merchant of Yonkers*, presented at the Edinburgh Festival.

STANLEY YOUNG •

Mr. Pickwick, play, Random House.



THE ALEXANDER STUDIO

This largest of the Colony's twenty-four studios was given by Mrs. John W. Alexander as a memorial to her husband, the distinguished painter.

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Mr. & Mrs. Hugh Bullock	50.00
Mrs. R. H. Carleton	5.00
Cecilian Music Club, Mangum, Okla.	5.00
†A group of friends	2.00
†A group of friends	3.00
Clarissa W. Collins	5.00
Mrs. Edwin Corle	10.00
Mrs. W. Murray Crane	50.00
Albert Deutsch	10.00
Drexel Hill, Pa. Music Club	25.00
Mrs. Jacob Druckman	25.00
Leo F. and Naomi Felsted	10.00
Ruth M. Ferry	5.00
Mrs. Cecil Frankel	25.00
Galesville, Wis. Music Study Club	5.00
John T. Gillespie	10.00
†A friend	5.00
Myer Goldman	5.00
†A friend	10.00
†A group of friends	5.04
Johnny Green	5.00
Mrs. Henry Gregor	5.00
Claude M. Griffeth	5.00
Thomas Shaw Hale	47.50
Stanley Hollingsworth	5.00
Mrs. O'Donnell Hoover	5.00
Mrs. J. Frederick Hussey	5.00
In Memory of John Taylor Arms	25.00
In Memory of Flora Bauer from Mrs. Sidney & Mrs. Lloyd Liebes	20.00
In Memory of Flora Bauer Bernstein from Mrs. Arthur Bookman	10.00

† Omitted from all lists are names of friends from whom consent for listing has not yet been obtained as required by New York law.

CONTRIBUTORS (continued)

TO ANNUAL OPERATIONS (continued)

General Fund (continued)

In Memoriam — Frank W. Nevins	10.00
In Memoriam — Russell H. Nevins	25.00
Mrs. Willard C. Jackson	10.00
Junior Music Club, The Mozart Club, Cedar Rapids, Ia.	5.00
†A group of friends	7.45
Delcevare King	5.00
†A group of friends	2.00
A. Walter Kramer	10.00
†A friend	25.00
MacDowell Boys Music Club, Huntsville, Ala.	2.50
MacDowell Club of Mountain Lakes, N. J.	50.00
MacDowell Club of Washington, N. C.	11.00
†A group of friends	10.00
†A group of friends	200.00
Mrs. Stanley McCormick	200.00
Mrs. Charles McDowell	25.00
Mary S. McDowell	5.00
†A friend	1.00
†A group of friends	4.00
Maksmilians Mitrevics	10.00
Monday Music Club of Benton Harbor, Mich.	25.00
Mu Phi Epsilon	100.00
Music Study Club of Newark & The Oranges, N. J.	5.00
Musical Club of Hartford, Conn.	50.00
†A group of friends	1.00
Sarah I. Oliver	5.00
Lewis E. Owen	6.00
†A friend	10.00
Minnie E. Post	10.00
Mrs. Junius C. Rochester	5.00
†A group of friends	2.00
Mrs. J. H. Rogers	5.00
Mr. & Mrs. Stanford D. Rossin	10.00
Mrs. J. B. Schlotman	10.00
Mrs. James M. Scott	1.00
Sheboygan, Wis. Music Club	5.00
Mrs. Lynn H. Smith	5.00
Mrs. Alexander Steinert	5.00
May A. Strong	10.00
†A group of friends	10.00
†A group of friends	25.00
John Williams Junior Club	1.65
†A group of friends	5.00
†A friend	20.00
†A friend	5.00
	$1,556.44

† Omitted from all lists are names of friends from whom consent for listing has not yet been obtained as required by New York law.

* SUMMARY OF OPERATIONS

For the fiscal year ending September 30, 1954

INCOME		
Security Income	$31,681.64	
Colonists' Board	5,658.97	
Dues	3,792.00	
Other income (including contributions to operations)	4,645.53	
TOTAL INCOME		**$45,778.14**
EXPENSE		
General Purposes	$30,289.13	
Resident Fellowships	14,302.97	
Maintenance	14,101.39	
Other	4,048.49	
TOTAL EXPENSE		**$62,741.98**
OPERATING DEFICIT		**$16,963.84**

*A detailed balance sheet and statement of operations for the fiscal year ending September 30, 1954 may be obtained on application to the Treasurer.

STATEMENT OF FUNDS — AT SEPTEMBER 30, 1954

GENERAL FUNDS		
Legacy & Gift Fund	$246,618.23	
Amy Beach Fund	20,250.00	
Marian MacDowell — 95th Birthday Fund	23,929.24	
TOTAL GENERAL FUND		**$290,797.47**
ENDOWED FUNDS		
General Endowment	$147,617.13	
Care of Grave	7,425.52	
Savidge Library: Mrs. Eugene Coleman Savidge	15,000.00	
Forestry: Estate of Walter Emmerich	1,000.00	
Log Cabin: Knox School	455.00	
Pan Cottage: Sigma Alpha Iota Fraternity	7,523.44	
*Hospital & Emergency: Elizabeth W. Frothingham	11,000.00	
		$190,021.09

* Unused income from Hospital & Emergency Endowment — $823.12

ENDOWMENT FELLOWSHIPS		
Marion Chase Baker	$3,000.00	
Mrs. H. H. A. Beach	2,399.87	
Mrs. William H. Bliss	5,000.00	
Gail Caimerton	1,000.00	
Miss Mary Cromwell	1,900.00	
Elisabeth W. Frothingham	6,000.00	
John W. Frothingham	3,000.00	
Philip Hale	1,000.00	
Mrs. Edward Harkness	10,000.00	
Eugene Heffley	1,501.25	
DuBose Heyward	3,500.00	
Mrs. James H. Hirsh	1,000.00	
W. H. Humiston	1,079.53	
Lily A. Long	50,000.00	
August Lewis	2,000.00	
Edward MacDowell	10,742.50	
Marian MacDowell	15,000.00	
MacDowell Club of Oklahoma City	3,000.00	
MacDowell Club of Oklahoma City — Mrs. Floyd Reeves Bull	1,500.00	
Minneapolis Thursday Musicale	3,000.00	
National Federation of Music Clubs, Jr.	3,000.00	
Edwin Arlington Robinson	10,000.00	
Cecil Smith	5,000.00	
Oscar G. Sonneck	800.00	
Alice Malcolm Switzer	1,000.00	
Ernest Urchs	1,000.00	
		$146,423.15
STUDIO MAINTENANCE		
Adams	$1,554.45	
John W. Alexander Memorial Studio	11,000.00	
Anna Baetz	3,195.91	
Barnard Emery	1,216.00	
Chapman	1,334.09	
Cheney	3,128.62	
Delta Omicron	1,205.83	
Sarah L. Kirby	5,000.00	
Helen C. Mansfield	2,785.18	
Florence K. Mixter	1,290.00	
Monday Music Club	3,690.00	
New Jersey	3,632.48	
Edward MacDowell	4,057.90	
New Hampshire	2,604.66	
Myra McKeown	2,635.30	
Phi Beta	1,405.00	
Ernest Schelling	2,700.00	
Sorosis Carol Club of N.Y.	1,259.00	
Isabella D. Sprague-Smith	3,661.35	
Star-Alpha Chi Omega Fraternity	7,110.00	
Louise Veltin	3,011.68	
Regina Watson	5,871.32	
Wood	2,416.60	
Unassigned	85.00	
		$75,850.37
TOTAL ENDOWED FUNDS		**$412,294.61**
TOTAL FUND		**$703,092.08**

†CORPORATE MEMBERS

Hollis Alpert
Parker Bailey
Zelina Bartholomew
Esther Willard Bates
Marion Bauer
Marjorie Flack Benet
Alice Dixon Bond
Mrs. Hugh Bullock
Henry Seidel Canby
Carl Carmer
Mrs. Wallace Clark
Mrs. Chalmers Clifton
Mrs. LaFell Dickinson
John Jay Cunningham
Mrs. R. H. Dunlap
Mrs. F. Meeks Emetaz
Barry Faulkner
Elisabeth W. Frothingham
Rudolph Ganz
John T. Gillespie
Thomas Shaw Hale
Dorothy Heyward
Edwin Hughes
Eloise Parkhurst Huguenin
Lewis M. Isaacs, Jr.
Richard A. Kimball
Leon Kroll
Richard P. Leach
Jeffrey King Levey
Vernon Loggins
Nikolai Lopatnikoff
Amy Loveman
Mrs. Edward MacDowell
Mrs. Howard Mansfield
Walter S. Marvin
George L. K. Morris
Anna L. Nevins
Hobart Nichols
Dorothy S. Norman
Donald M. Oenslager
Mrs. Winthrop Palmer
Frances Taylor Patterson
Mrs. Robert L. Popper
Nina Maud Richardson
Mrs. Belle McDiarmid Ritchey
Nancy Wilson Ross
DeForest Porter Rudd
Mrs. Ernest Schelling
William Schuman
Whitney North Seymour, Jr.
Chard Powers Smith
Carleton Sprague Smith
Mrs. Carleton Sprague Smith
Howard C. Smith
Leonora Speyer
James Johnson Sweeney
Deems Taylor
Louise Talma
Mrs. Edward Thaw
Randall Thompson
Margaret M. Tuttle
Pierson M. Tuttle
Margaret Widdemer
Eliza L. Willets
Owen D. Young
Stanley Young
Mrs. Efrem Zimbalist

REPRESENTING ALLIED MEMBERS OF THE MacDOWELL COLONY

Frederick Ballard
Mrs. Dorothy Graham Bennett
Edith Bozyan
Chalmers Clifton
Laurence Vail Coleman
Aaron Copland
Mabel Daniels
Louis Guglielmi
Hermann Hagedorn
Ethel Glenn Hier
Mary Howe
Philip James
William McCleery
Douglas Moore
Grant Reynard
Charles Salerno
Boris Todrin
Thornton Wilder

REPRESENTING THE RESIDENTS OF NEW HAMPSHIRE

Laurie Hillyer Armstrong
Mrs. George Edwards Clement
A. Erland Goyette
Margaret Perry
Robb H. Sagendorph

† Omitted from all lists are names of friends from whom consent for listing has not yet been obtained as required by New York law.

BEQUESTS

Friends of the arts have an opportunity to be of great service to America's creative artists by remembering the work of The Edward MacDowell Association, Inc., in their wills.

The Association is a non-profit membership corporation organized under the laws of the State of New York. Its charter, granted in 1907, states that: "The principal objects for which the corporation is to be formed are:

> *To promote the arts of music, literature and the drama, architecture, painting and sculpture . . .*"

Under Mrs. MacDowell's inspiration, The Edward MacDowell Association has for 47 years operated The MacDowell Colony at Peterborough, N. H., where it has given artists the special conditions they need to work at their best. The list of those who have benefited from its operation is long and honored.

A large part of the expense of operating the Colony in 1954, as in many years past, was met by income from bequests. Thus benefactors have guaranteed continuing help to a selected group of America's creative artists and through them to American art itself.

The following suggested form of bequest is set forth for the convenience of those who wish to remember the work of the Association in their wills:

"I give and bequeath the sum of ..... Dollars ($.....) to The Edward MacDowell Association, Inc., a membership corporation of the State of New York, for its corporate purposes.

ASSOCIATE MEMBERSHIP

Associate membership in The Edward MacDowell Association, Inc. is open to all who wish to be of effective help to America's living artists. Membership contributions may be made in any of the following classes:

SINGLE CONTRIBUTION

BENEFACTORS, who shall have contributed $1,000 or more at any one time.

LIFE MEMBERS, who shall have contributed $500 or more at any one time.

ANNUAL CONTRIBUTIONS

FELLOWSHIP MEMBERS, who contribute yearly $25 or more.

SUSTAINING MEMBERS, who contribute yearly $10 or more.

ANNUAL MEMBERS, who contribute yearly $5 or more.

GIFTS

In addition to membership contributions, the work of the Association can be helped through gifts or bequests to the following Funds:

GENERAL FUND • Supporting the general work of the corporation.

ENDOWMENT FUND • Providing a working capital fund whose income is used for the general work of the corporation, and whose principal is available for capital purposes.

ENDOWMENT FELLOWSHIPS • Contributions to one of the existing named fellowships to provide capital whose income is used to assist artists working as Resident Fellows at The MacDowell Colony. New fellowships in the names of friends of the arts may be established by a specific contribution of $15,000.00 or more.

ANNUAL FELLOWSHIP FUND • Defraying current expenses of artists working as Resident Fellows at The MacDowell Colony.

STUDIO MAINTENANCE FUNDS • To maintain individual studios at The MacDowell Colony. Contributions are applied to a capital fund for the particular studio specified by the donor, the income being used for current maintenance expenses with the capital available for capital improvements as necessary.

All contributions should be made to The Edward MacDowell Association, Inc., and sent to the corporation's New York office at 1083 Fifth Avenue, New York 28, N. Y.

Contributions are deductible for income tax purposes.



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